

TURNING ON
THE SPOTLIGHTThe Swift Set
Hits Up the Pace
In High-Geared Play

By CHARLES DARTON.

A LIDE from the income tax, even poverty has its compensations. This comforting reflection comes from watching the didoes of the rowdy rich in Rachel Crothers's play "Nice People." I speak merely as an innocent bystander. My pocketbook, if nothing else, has kept me out of this expensive circle. I have no first knowledge of it. But I do happen to know that Miss Crothers is no prude, that she likes to dance, and that she is not preaching—in other words that she probably knows what she is talking about because of actual experience. Moreover, she is no fool. The really interesting thing about "Nice People" is that it was written by a woman of brains and understanding. It also happens to be the vital play of the week.

Our country isn't going to the dogs simply because a few jaded simpletons are running wild. But Miss Crothers has hit upon a phase of life more or less true to the metropolis and she possibly has recognized in the sensationalism a commercial value not to be overlooked by the playwright with an eye on the box-office. For some time writers for magazines have been hurling the ball at the head of reckless spenders intent only upon having "a good time." Society, as it is called, is still safe, for these "nice people" are such rotters that they don't count in the long run. The real menace is to be found in their bad manners. Take, for example, the case of "Teddy," who "sneaks" her father and does as she pleases. She should be spanked and sent to bed. Who's to blame? Unquestionably the father, who gives her \$40 for a night's party, allows her and her friends to drink and smoke in his home, and then is surprised when she goes on an overnight lark.

Oh, yes, we're getting on! All the girls in Teddy's set drink and smoke and so forth. Why not? asks Teddy, who has nothing else to do. "Tena's so intellectual, her dinners are deadly, and there's nothing to drink there now—she's taken Prohibition seriously."

This is the sort of thing Miss Crothers takes seriously, only to have her audience take it laughingly. No wonder the author bowed her head at times when the first-night performance probably kept her guessing!

With the smoking and the drinking, this kind of talk goes on: "Teddy—there's nothing so poisonous as knowledge. How can people be amusing when they have to stick to facts?"

Julie (the cat)—I was beautifully educated in Paris.

Teddy (looking in her claws)—But I'm not much of anything else.

Julie—Mother was clever enough to have me taught just enough to appreciate everything in the world, but not to go far enough—you know. Hypochondria has never gone too long in this play. It sounds like a highball, and is reminded: "You're always nasty when you've had too long a drink."

Kate—says Teddy, "but it's the only time she's honest. Give her another one."

There are gay girls, but they are good for the stage. Well, you must shrug your shoulders. They turn the theatre topsy-turvy. The fun of the thing is the play, with the swift set hitting the high-geared pace.

Metropolitan
Offers New Opera,
'The Polish Jew'It Will Be Done in English—Next
Week a Busy One for the
Orchestra.

The Metropolitan Opera Company next Wednesday night will give the last of its season's promised novelties and revivals in "The Polish Jew," a two-act opera, music by Karel Weis, a Czech-Slovak composer. The story is based on a romance which, some may remember Henry Irving to have played under the title of "The Belle." "The Polish Jew" will be sung in English and has been prepared by Arthur Bodansky. The story has to do with an Alsatian innkeeper who, in the midst of preparations for his daughter's betrothal, is interrupted by a forerunner who tells a story of the mysterious murder of a Polish Jew fifteen years before on that such a wintry night. During an evening dance a Polish Jew enters to the sound of sleigh bells and throws money on the table just as happened in the story. The innkeeper, long tormented by an illusion of jangling bells, breaks down and is taken to the room.

He falls into a dream in which he is at his own last judgment. The ghost of the murdered Jew appears and the judge calls upon the innkeeper to swear he is innocent. Inwardly, the old man confesses the crime, hears himself condemned to death and falls to the ground with a shriek. The guests, attracted to a room by the cries, find the innkeeper dead.

In the cast are Mmes. Delanoue and Howard, and Messrs. Chambliss, O'Connell, Page, Leonard, O'Connell, and others. The opera will be given on Wednesday, March 10, at 8 o'clock.

Didoes of Idle Rich Exhibited in "Nice People,"
If True to Life, Show Poverty Has Compensations

"NICE PEOPLE" POINTS OUT THAT THE 1861 TYPE OF PERSON WAS A MANNIKIN—THAT NOWADAYS ITS STYLISH TO FLIRT WITH VICE—AND IN OTHER WORDS A KISS IN 1921 IS LESS THOUGHT OF THAN A HANDSHAKE IN 1861.

as the innkeeper. This is Caupolican's debut with the Metropolitan. He is a member of a Chilean Indian tribe. On the same bill with "The Polish Jew" will be the one-act comedy, "The Secret of Suzanne," revived for the occasion with Miss Bari in the title role.

Other operas next week are the postponed first performance of "Andrea Chenier," Monday; "Aida," Thursday afternoon; "Blue Bird," Thursday night; "Carmen," Friday night; "Rigoletto," Saturday afternoon, and "Don Carlos" at popular prices in the evening.

It will be a busy week for orchestra. The Philharmonic, New York Symphony, National, Philadelphia and La Scala are scheduled for concert. The Philharmonic plays Thursday night and Friday afternoon. The New York Symphony will be heard to-morrow, with Mr. Damrosch playing a piano part in a Franck quintet, and on Thursday afternoon and Friday evening, these programs being the eleventh in the historical cycle. John Powell, pianist, is a soloist. The National plays to-morrow evening in Carnegie Hall with Donanyi, Hungarian pianist, an soloist, and gives its two regular mid-week concerts Monday afternoon and Wednesday evening. The Philadelphia presents Brahms's "Festspiel" Tuesday evening, and Toccata and his imported musicians will appear at the Hippodrome to-morrow night.

Beginning next Thursday night Anna Pavlova and her ballet return to the Manhattan Opera House for twelve performances. She will present the long promised group of Mexican folk dances, and will also revive such familiar ballets as "Amarilla," "Autumn Leaves," "The Fairy Doll," "The Enchanted Lake," "Thais" and "Snowflakes."

Of the concert and recital planned there is Erika Morin, the girl violinist, to-morrow at Carnegie Hall; Alma Gluck and her husband, Erem Zimbalist, at the Hippodrome, besides the usual evening concert at the Metropolitan Opera House. On Monday Murray-Davies, basso, with European opera experience; George Meader, tenor; Therese Quadri, soprano; Michael Levitzki, pianist, and the New York Trio, all scheduled in various halls. John Louis Nelson, composer, will offer a programme of his songs on Tuesday in Aeolian Hall, and on the evening there the Pionette Quartet, with Guilmar Novae, pianist, will play. At the same hour Charles Carver, basso, will sing in Town Hall.

Paul Kochanski, a new violinist, will play in Aeolian Hall on Wednesday, and Thursday Mrs. Samaro will give the fifth of her Beethoven piano sonata series. Mme. Yvette Guilbert also returns to the stage that afternoon at the Thirty-ninth Street Theatre.

MOLLIE WILLIAMS SHOW
AT HURDIG & SEAMON'S

Mollie Williams will bring her company to Hurdig & Seamon's Theatre and give two burlesques, "Dressed Up" and "The Midnight Colic."

"POWDER PUFF REVUE"
COMES TO THE COLUMBIA

S. H. Herk and Arthur Pearson will present their "Powder Puff Revue" at the Columbia Theatre. In the company are Jamie Coughlin, Jack Pearl, Leona Earl, Florence Talbot, Jess Weiss, Ben Bard, Gladie Riley, Bertha Coughlin and a chorus of girls.

WIFE ASKS ANNULMENT.

Says She Was Forced to Marry Through Fraud.

Mrs. Margaret M. Day, No. 234 E. 79th Street, who brought suit today in the Supreme Court before Justice Donnelly for annulment of her marriage in Canada Sept. 12, 1915, to Carl Day, alleged her husband obtained her consent to the ceremony by fraud.

FINE CANVASES
WIN AWARDS AT
ACADEMY EXHIBIT

Catalogue of 96th Annual
Show at National Institution
Contains 475 Numbers.

By W. G. Bowdoin.

The ninety-sixth annual exhibition of the National Academy of Design was opened yesterday with a private view in the reconstructed exhibition rooms of the American Fine Arts Society Building, No. 216 West 57th Street. The catalogue contains 475 numbers.

A dinner on Thursday evening preceded the private view.

The awards included those usually made at the winter exhibition, which was omitted this year.

The Thomas B. Clarke prize, \$300, was given to Leon Kroil for his "In the Hills," a pastoral scene with four figures on the banks of a stream under the shade of apple trees in fruitage. The landscape setting is richly painted. The costume of the figures is perfectly jolly.

The Haligarten Prize—first, \$300, went to Ross E. Moffett for his "The Old Fisherman," which tends pre-eminently toward the freakish, although no doubt remains of its highly decorative quality. The disciple of Walton is presented in his infirmity as he wanders along the beach with his crude cane.

The Haligarten Prize—second, \$200, was captured by Felice Waldo How, who for his "October," characterized by a very joyous synthesis. The picture shows up well both in "close up" and at a distance. The scattering houses of the village are also composed, and cruising birds of some size add greatly to the effectiveness of the skyline, and the immediate foreground, over which, and the strip of water entering it, they are shown flying.

The Haligarten Prize, third, \$100, was taken by William Auerbach-Levy for his "Michael Brennen," an emotional but strong profile portrait, in rather sombre color tones, greatly relieved by the red of the couch cover, upon which the old coat had been thrown, in the left background.

The Carnegie Prize, \$500, was bestowed upon John F. Folinsbee for his "Jersey Water Front," a boldly painted detail of the Jersey river line, with warehouses and rolling smoke, charmingly combined. The river is shown moving progress. The treatment of the straight and angle lines is triumphant.

The Julia A. Shaw Memorial, \$300, went to Katherine S. Lawson for her sculptured "Head of an Italian Peasant," an excellent embodiment of old age and hard toil. The lines of the woman's face have been modeled with superlativity.

The Thomas R. Proctor Prize, \$200, was given to Leopold Berthoff for his "Portrait of Dr. Richard H. Harte," in three-quarter length. The subject here appears in khaki, covered in part by an academic robe with a pleasing green lining. The face is expressively registered.

The Isaac N. Maynard Prize, \$100, went to R. Sloan Bredin for his "Young Lady in White," featuring the well composed figure of a seated woman, the handling of which is both concise and convincing. As painted resting upon the wicker easy chair, the lady of the canvas, with her Japanese parasol of realistic colors, is appealing in high degree.

The Isidor Medal (gold) was given to Howard E. Smith for his "Comrades" (copyrighted), that shows a fine interior adorned with contemporary furniture. The sick man's comrade in the white aproned nurse seated upon the sick-bed with the old-fashioned covered. A rag carpet rug is a becoming incident before the bed.

The Baltus Medal (Gold) was given to Charles H. Davis, for his

"Sunny Hillside," registering a diversified New England landscape, ornamented and made decorative by the well-placed denuded trees that fringe the bit of blue pool, of the middle distance. The sky-line is bathed in a fine horizon blue.

The Helen Foster Barnett Prize went to Malvina Hoffman, for her "Offense" (The Offering), a bronze group that delightfully presents two kneeling figures, a man and his woman companion, in the nude.

The Altman prize for figure (\$1,000) was awarded to Walter Ufer, for his romantic canvas entitled "Hunger," a splendid interpretation of Indian spiritualism. The worshipping attitude of the Indian is here realistically rendered. The grotesque crucifix and the saint's figure are interesting incidentals.

The Altman prize for figure (\$500) was secured by Helen M. Turner for her "Flower Girl," a picture of quality, that introduces a sylvan retreat in which there is conspicuously placed a flower-laden table, with a background of trees, in mass formation. A girl in a blue smock stands in contemplation by the table. The colorings are here defied.

The Altman prize for landscape (\$1,000) went to Ernest Lawson for his "Vanishing Mist," an excellent example of the work of this famous colorist. The pyramidal treatment of the landscape with its naked trees, the turn of the road and the foliated trees, all combine together to make the canvas highly noteworthy, and lend to it a strong appeal.

The Altman prize for landscape (\$500) went to Robert Spencer for his "Rag Pickers," with its expressive background of tall buildings, with the courtyard in which the rag scavengers are grouped in characteristic fashion on one side and heaps of gathered rags as a balance on the right.

The Elizabeth W. Watrous Gold Medal was given to Beatrice Potter Vonnoh for her "Allagance," a graceful bronze group of three dancing girls in taperscholarian poses.

Boy Brown contributes a portrait of a good portrait of Max Williams, the print dealer, with one of his pet ship models at his right.

Boy Brown contributes a decorative landscape called "Soudan Valley." Under the title of "When Days Grow Longer" Jonas Lie contributes a strong picture showing a spirited row scene, with floating ice and small boats. It is a decided advance over some of his former work.

Dinos Christen is represented by a fine still-life entitled "Spanish Brass" that features a brass plaque.

Jane Peterson's "Mending the Net" is a virile doctee scene at Gloucester. The perpendicular angles are decoratively introduced, together with certain small figures that enliven the canvas.

O. Glenn Newell's "Feeling Frisky" is full of action, in its concern with a group of racing calves, in a pasture delicacy, as they are entering a pool. "Pearl and Rose Tint," by P. Louis Mora, is a lovely little full-length nude child, charmingly finished.

"Kiotawa," by Lillian Gett, deals, with her usual success, with the nude female figure in a characteristically in a grove of tropical surroundings, in the midst of a bosky dell.

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MEETINGS.

SOCIETY OF TAMMANY
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Brothers—You are respectfully requested to attend the regular meeting of the Society in the Grand Ballroom, 100 N. 4th St., on Monday, March 7, 1921, at 8 o'clock after the setting of the sun.

By order of the Grand Secretary,
THOMAS F. SMITH, Secretary.

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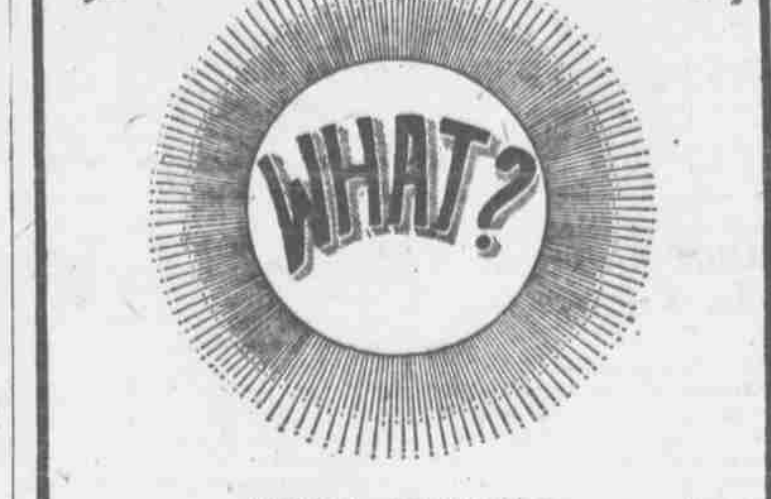
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